

HARP.

DEDICATED TO

The Marchioness of Downshire.

D U E T,
FOR

Harp & Piano,

on Subjects from

GOUNOD'S

F A U S T.

BY

JOHN THOMAS & SIR JULIUS BENEDICT.

Ent. Sta. Hall.

Price 10^s/-

London,
HUTCHINGS & ROMER
9, Conduit Street, W.

(By permission of Mess.^{rs} Chappell & C.^o)

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John Thomas



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DUET

for HARP and PIANO,
ON SUBJECTS FROM
GOUNOD'S "FAUST."

BY JOHN THOMAS AND
JULES BENEDICT.

ALLEGRO.

p Piano.

cre.

scen.

f

17

(D \flat) (B \flat)

ff

27

(E \flat) (F \sharp — C \sharp .)

gva

gva

gva

LENTO ASSAI.

Piano. (C \flat — F \flat — A \flat)

ANDANTE.

*gpa**sostenuto.*

(Bb — Eb)

ALLEGRO.

ral - len - tando.

(Ab)

p Piano.*cre - scen - do.*

15

HARP.

8^{va}

5

f con anima.

p

cre - - -

scen - - - do.

f

ad lib:

ANDANTINO.

p

Piano.

(Db)

The musical score is written for Harp and consists of six systems of music, each with a grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The first system begins with a piano (*p*) dynamic. The second system includes the annotation *sostenuto.* and a chord marked (Eb). The third system is marked *ad lib:* and *ALLEGRO NON TROPPO.*, with a piano (*p*) dynamic. The fourth system includes a chord marked (Db). The fifth system includes the lyrics *cre* and *scen*, with chords marked (G#) and (C#). The sixth system includes the lyrics *do* and *f*, with chords marked (D#) and (B#). The score features various musical notations, including slurs, ties, and dynamic markings.

ANDANTE.

The musical score is written for a harp in G-flat major (three flats) and 3/4 time. It consists of five systems of music. The first system includes a key signature change to G-flat major and a time signature change to 3/4. The second system features a key signature change to E-flat major. The third system is marked *p dolce.* and includes a key signature change to G-flat major. The fourth system includes a key signature change to E-flat major. The fifth system is marked *con anima.* and includes a key signature change to G-flat major. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

First system of harp music. The right hand features a melodic line with a *gva* (glissando) marking over a series of chords. The left hand provides a simple harmonic accompaniment. The tempo is marked *p* (piano) and the articulation is *legato*.

Second system of harp music. The right hand continues the melodic line with *gva* markings. The left hand accompaniment includes some chords with a *(Ab - E#)* marking.

Third system of harp music. The right hand continues the melodic line with *gva* markings. The left hand accompaniment includes some chords with a *(Ab - E#)* marking.

Fourth system of harp music. The right hand continues the melodic line with *gva* markings. The left hand accompaniment includes some chords with a *(Ab - E#)* marking.

Fifth system of harp music. The right hand continues the melodic line with *gva* markings. The left hand accompaniment includes some chords with a *(Ab - E#)* marking. The tempo is marked *mf* (mezzo-forte).

First system of musical notation for Harp, measures 1-4. The music is in G major (one sharp) and 3/4 time. It features a flowing melody in the right hand with many beamed eighth and sixteenth notes, and a supporting bass line in the left hand. A slur covers measures 1-4, with a *gva* (glissando) marking above measure 3.

Second system of musical notation for Harp, measures 5-8. The music continues with similar melodic patterns. A *f* (forte) dynamic marking is present at the start of measure 5. A slur covers measures 5-8, with a *gva* marking above measure 6. A key signature change to E major (two sharps) is indicated by an *(E#)* marking below measure 7.

Third system of musical notation for Harp, measures 9-12. The melody continues. A slur covers measures 9-12, with *gva* markings above measures 10 and 11. Key signature changes are indicated by *(E#)* markings below measures 11 and 12.

Fourth system of musical notation for Harp, measures 13-16. The tempo and mood change, marked by a double bar line and the instruction *Animato*. The key signature changes to B-flat major (two flats), indicated by *(Bb)*. The dynamics *poco* and *a* (allegro) are marked. The music features more rhythmic patterns with eighth and sixteenth notes.

Fifth system of musical notation for Harp, measures 17-20. The tempo increases, marked by a double bar line and the instruction *ALLEGRO AGITATO.*. The dynamics *poco.* and *f* (forte) are marked. The key signature changes to B-flat major (two flats), indicated by *(Bb)*. The music features more rhythmic patterns with eighth and sixteenth notes. A *12/8* time signature change is indicated at the end of the system.

First system of musical notation for Harp, measures 1-3. The key signature is B-flat major (two flats). The first measure contains a triplet of eighth notes in the right hand, marked *p* and *sostenuto.* The right hand continues with a melodic line, and the left hand provides a harmonic accompaniment.

Second system of musical notation for Harp, measures 4-6. The key signature remains B-flat major. The first measure is marked with a dynamic of *(Db)*. The second measure is marked *f*. The music continues with a flowing melodic line in the right hand and a steady accompaniment in the left.

Third system of musical notation for Harp, measures 7-9. The key signature is B-flat major. The first measure is marked *sf*. The music features a more active right hand with sixteenth notes and a sustained left hand accompaniment.

Fourth system of musical notation for Harp, measures 10-13. The key signature changes to A-flat major (three flats). The first measure is marked *sf* and *(Bb)*. The second measure is marked *sf* and *(Db)*. The music continues with a melodic line in the right hand and a harmonic accompaniment in the left.

MODERATO MAESTOSO.

Fifth system of musical notation for Harp, measures 14-17. The key signature is A-flat major. The first measure is marked *sf* and *(Cb)*. The second measure is marked *riten - u - to.* The third measure is marked *pp*. The music concludes with a melodic line in the right hand and a harmonic accompaniment in the left.

The musical score is arranged in six systems, each consisting of a treble staff and a bass staff. The key signature is B-flat major (two flats). The music features a complex, flowing melody in the treble staff, often with slurs and ties, and a more rhythmic, accompanimental line in the bass staff. The notation includes various note values, rests, and dynamic markings. The first system shows a melodic phrase in the treble and a simple accompaniment in the bass. The second system introduces a change in the bass line, marked with a flat (Ab). The third system continues the melodic development in the treble. The fourth system shows a more active bass line with some triplets. The fifth system features a strong dynamic marking of *f* (forte) and a *ritenuto* (ritardando) instruction, indicating a slowing down of the tempo. The sixth system concludes the piece with a final melodic flourish in the treble and a sustained bass line.

First system of a musical score. The right staff (treble clef) contains a vocal line with lyrics "p sostenuto." and "cre - - - - - scèn -". The left staff (bass clef) contains a piano accompaniment. The key signature has two flats (B-flat and E-flat).

Second system of the musical score. The right staff continues the vocal line with the lyric "do." followed by a melodic phrase. The left staff continues the piano accompaniment. The tempo/mood marking "ritenuto pesante." is placed above the right staff. The key signature remains two flats.

Third system of the musical score. The right staff features a complex, rapid melodic passage marked "gva" (glissando) and "ff a tempo." (fortissimo, at tempo). The left staff provides a simple harmonic accompaniment. The key signature remains two flats.

Fourth system of the musical score. The right staff continues the rapid melodic passage marked "gva". The left staff continues the accompaniment. The key signature remains two flats.

Fifth system of the musical score. The right staff continues the rapid melodic passage marked "gva". The left staff continues the accompaniment. The key signature remains two flats.

Sixth system of the musical score. The right staff continues the rapid melodic passage marked "gva". The left staff continues the accompaniment. The key signature remains two flats.

pp

First system of musical notation, measures 1-3. Treble and bass staves with a key signature of two flats. The treble staff features a complex, rapid sixteenth-note pattern with a 'gva' (grace) marking above the first measure. The bass staff has a simple accompaniment of quarter notes.

gva

Second system of musical notation, measures 4-6. Similar to the first system, with a 'gva' marking above the first measure of the treble staff. A handwritten 'ff' (fortissimo) is visible between the systems.

gva

(D#) ri - - te -

Third system of musical notation, measures 7-9. The treble staff has a 'gva' marking. The bass staff has a note marked (D#) followed by the lyrics 'ri - - te -'.

(G# - D#) nu - - - to. (D#) a tempo.

Fourth system of musical notation, measures 10-12. The treble staff has a note marked (G# - D#) followed by the lyrics 'nu - - - to.'. The bass staff has a note marked (D#) followed by the lyrics 'a tempo.'.

gva

Fifth system of musical notation, measures 13-15. The treble staff has a 'gva' marking. The bass staff continues the simple accompaniment.

gva

Sixth system of musical notation, measures 16-18. The treble staff has a 'gva' marking. The system concludes with a double bar line and sustained chords in the bass staff.

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